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SCIENCE AND ART DEPARTMENT OF THE COMMITTEE  
OF COUNCIL ON EDUCATION.

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REPORT  
OF THE EXAMINERS  
ON THE WORKS SENT FROM THE  
SCHOOLS OF ART  
IN  
COMPETITION FOR NATIONAL MEDALLIONS,  
1864.



LONDON:  
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1864.



HOUSE AND ART DEPARTMENT OF THE COMMITTEE  
OF CONGRESS ON EDUCATION

REPORT

OF THE

COMMISSIONERS

OF ART

COMMISSIONERS OF ART

1894

PRINTED BY THE GOVERNMENT PRINTING OFFICE

REPORT  
OF THE  
EXAMINERS  
ON THE WORKS SENT FROM THE SCHOOLS OF ART IN  
COMPETITION FOR NATIONAL MEDALLIONS.

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May 1864.

OUR duties on this occasion have been increased by the large number of works sent up for examination, a result consequent on the operation of the new Minutes of the Department; the competition for National Medallions including works executed in many schools during a period of more than 12 months. In order to compare the successful results in the various schools under such circumstances, it is necessary to bear in mind that the awards do not represent the results of an equal period in all the schools, some having sent a year's work in competition, some nearly two.

This is also the reason for the large increase, as compared with last year, of our awards of National Medallions; since from the above cause, as well as from a slight increase of competitors in some schools, there have been 1,095 works offered in competition, the number last year having been 579.

On the whole the works submitted for our inspection are satisfactory, and give evidence of continued progress. We have not to complain of the mechanically minute execution of shading in chalk, as on former occasions, but we still think there is sometimes a tendency on the part of the masters to encourage, or on that of the students to aim at, mere quantity and labour, rather than excellence. We would refer to the stage of "Foliage in outline from Nature" as an illustration.

In some instances a single plant of great intricacy of parts is chosen as the subject for competition, and a needless amount of labour is expended to repeat similar details over a large surface, whereas a single branch, satisfactorily executed, would have sufficed.

We regret that in the class of "Historic Ornament," many otherwise very meritorious works show no reference to the source from which the examples are derived, while a large number of others are simply taken from Owen Jones' useful work, "The Grammar of Ornament." The object of this stage of instruction is to induce the students, as far as possible, to acquire a knowledge of existing ornament of all styles, to compare one style with another, and by diligent search to find out new examples from any source available. The constant reference to the same source of information, and the mere re-production of those already collected in the above work, hardly carries out the views of the Department, which, while it liberally offers the schools the use of examples from the Museum, and an extensive choice of books on Art on loan, may not unjustly be disappointed that so little advantage is taken of either. We would therefore recommend that in future medallions should not be awarded in this stage, unless to each example of ornament, on the sheet of contrasts, the

source from which such example is derived is distinctly indicated. The Examiners will also on future occasions prefer for awards the works of competitors, who, in attending to other requisites, have chosen their illustrations from a variety of reliable sources.

"The studies of flowers and foliage in colour" continue, by their delicacy of execution and good quality of imitation, to reflect credit upon the schools; but there are still short-comings in the arrangement of such studies into groups as compositions of colour. In this stage an endeavour should be made to combine effective chiaroscuro and harmonious contrasts of colour with the habit of careful imitation acquired in previous stages.

It is satisfactory to us to observe, among the "Paintings of Flowers from Nature," some rapidly executed works, showing that the careful methods of study inculcated by the Department lead the advanced student to a power of rapid imitative execution; and it may be suggested that, in one or two other of the advanced stages, students might be encouraged to compete in works executed in a limited time.

We beg to append a list of our awards on this occasion.

(Signed)

C. L. EASTLAKE.  
DANIEL MACLISE.  
RICHARD REDGRAVE.  
H. A. BOWLER.



TABLE I.

ALPHABETICAL LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1864.

Names of Students.	School.	Stages rewarded.	Subject.
Abbott, William .	Manchester . . .	14 a. 23 c.	Flower painting and design.
Alletson, Mary .	Waterford . . .	14 a.	Flower painting.
Amor, Ellen .	Lambeth . . .	22 a.	Analysis of flowers.
Armstrong, Emily .	South Kensington .	14 a.	Flower painting.
Arkwright, Emily .	Accrington (Branch of Burnley School of Art).	4 b.	Shading from the flat.
Baker, Anne . .	Cork . . .	15 a.	A group in colour.
Baker, Miss . .	Bristol . . .	10 a.	Flowers in outline from nature.
Ball, Percival . .	Lambeth . . .	19 d.	A model from life.
Barrett, John S. .	Macclesfield . . .	5 b.	Shading from the round.
Beattie, Alexander C.	Edinburgh . . .	9 a.	Anatomical studies.
*Beecham, Mary K.	Cirencester . . .	23 c. and 22 d.	Elementary and applied designs.
*Beesley, James .	Birmingham . . .	23 c.	Applied design.
Belamy, Arthur .	Lincoln . . .	22 c.	Elementary design.
Bentley, Kate . .	Birkenhead . . .	23 c.	Applied design.
Bentley, Albert .	Birkenhead . . .	22 d.	Studies of ornament.
Bickerdike, Alfred .	Chester . . .	22 d.	Studies of ornament.
Bidgood, William .	Taunton . . .	10 a.	Outline of flowers.
Bigley, Thomas M. .	Limerick . . .	5 b.	Shading from the round.
Black, Francis M. .	Dundee . . .	12 a.	Ornament in monochrome.
Blacker, George O. .	Manchester . . .	23 c.	Applied design.
Bothas, Richard .	Macclesfield . . .	22 a.	Studies of ornament.
Bridgman, Alfred .	Lambeth . . .	23 b.	Architectural design.
*Brown, Jemima .	Cirencester . . .	23 c.	Applied design.
*Butterfield, Millward	South Kensington .	23 a.	Architectural drawing.
Byrne, Edmond R. .	Dublin . . .	9 a.	Anatomical studies.
Cadman, Alfred .	South Kensington .	3 b.	Ornament in outline.
Carlill, George .	York . . .	18 b.	Ornament modelled.
Champion, Edward .	South Kensington .	19 b.	The figure modelled.
Colenso, William .	Penzance . . .	10 a.	Outlines of flowers.
Connan, William .	Aberdeen . . .	22 b.	Elementary design.
Coster, Annie .	Queen Square . .	22 b.	Elementary design.
Cund, James . .	Birmingham . . .	23 d.	Applied design.
*David, Mary R. .	South Kensington .	9 a.	Anatomical studies.
Davidson, Alexander	Glasgow . . .	22 c.	Elementary design.
Davies, Alfred . .	Birmingham . . .	23 a.	Mechanical drawing.
Davis, George . .	Birmingham . . .	22 b. & c.	Elementary design.
Eadie, William .	Paisley . . .	5 b.	Shading from the round.
*Edmonds, Robert .	Paisley . . .	10 a.	Outlines from flowers.
Elam, Katherine .	Queen Square . .	10 a.	Outlines from flowers.
*Emery, Thomas .	Stoke . . .	12 a.	Ornament in monochrome.
Ewan, Robert . .	Aberdeen . . .	12 a.	Ornament in monochrome.
Fellows, Gertrude E.	Yarmouth . . .	22 d.	Studies of ornament.
**Fildes, Samuel L. .	Warrington . . .	15 a.	A group in colour.
Field, John . . .	Spitalfields . . .	4 b.	Shading from the flat.
Fletcher, Agnes D. .	Stoke . . .	3 b.	Ornament in outline.
Fowler, James . .	Liverpool (S. District)	4 b.	Shading from the flat.
Fowler, Thomas .	Coalbrookdale . .	23 c.	Applied design.
Fox, William . .	Halifax . . .	12 a.	Ornament in monochrome.
Francis, Fanny M. .	Gloucester . . .	10 a.	Outlines of flowers.
Gandy, Robert W. .	South Kensington .	23 c.	Applied design.
Gaven, J. . . .	Birkenhead . . .	19 b.	The figure modelled.
*Gibb, Robert . .	Edinburgh . . .	9 a.	Anatomical studies.
Gibbons, Owen . .	Cirencester . . .	5 b.	Shading from the round.
Gill, John . . .	Leeds (Keighly) . .	23 a.	Mechanical drawing.
Graham, Daniel .	Greenock . . .	10 a.	Outlines of flowers.
Greenaway, Catherine	Finsbury . . .	22 c.	Elementary ornament.
Gregory, Charles .	Wolverhampton . .	6 b. & 23 c.	The figure after Mulready and an applied design.
Gribble, Herbert K.	Plymouth . . .	22 b.	Architectural design.
Griffiths, James .	Lambeth . . .	19 b.	The figure modelled.
Hall, Charles Edward	Leeds (Keighly) . .	23 a.	Mechanical drawing.
Halliwell, Charlotte M.	South Kensington .	5 b.	Shading from the round.
Hancock, John . .	Newcastle-on-Tyne .	5 b.	Shading from the round.

\* Has already been successful at one national competition.

\*\* Has been twice before successful at the national competition.

List of Students rewarded—*continued.*

Names of Students.	School.	Stages rewarded.	Subject.
Harbottle, Edward H.	Newcastle-on-Tyne	23 b.	Architectural design.
**Harris, Joseph	Nottingham	23 c.	Applied design.
*Harris, Ellen L.	Waterford	15 a.	A group in colour.
Hayes, Rebecca M.	Coalbrookdale	10 a.	Outlines of flowers.
Hayman, Ellen	Exeter	14 a.	Flower painting.
Henshaw, Thomas	Macclesfield	4 b.	Shading from the flat.
Hill, Margaret	Cork	22 a.	Analysis of flowers.
*Hood, Henry	Nottingham	22 b.	Elementary design.
Holdsworth, George	Halifax	23 c.	Applied design.
Huckvale, Elizabeth	Leeds	4 b.	Shading from the flat.
*Hull, Clementina	South Kensington	16	The figure in monochrome.
**Humphreys, Jane K.	South Kensington	8 b. 2.	The figure from the antique.
Hunter, Charles V.	South Kensington	23 b.	Architectural design.
Hutton, David C.	Dundee	3 b. & 10 a	Outlines of ornament and of flowers.
Ives, G. H.	Marylebone	19 b.	The figure modelled.
Jarvis, William —	Sheffield	3 b. & 23 c.	Ornament in outline and applied design.
Jago, Thomas E.	Westminster	23 b.	Architectural design.
*Jockel, Charles A.	Edinburgh	22 b.	Elementary design.
Julyan, Mary	Queen Square	14 a.	Flower painting.
Kay, William A.	Birmingham	6 b.	The figure after Mulready.
King, Richard	Southampton	5 b.	Shading from the round.
Leitch, Andrew	Glasgow	23 d.	Applied design.
Lockwood, Alfred	Chester	23 b.	Architectural design.
*Lunn, Richard	Sheffield	23 d.	Applied design.
Lutiman, Miranda	St. Thomas', Charter-house.	12 a.	Ornament in monochrome.
Lyell, Charles	Dundee	23 a.	Mechanical drawing.
Manly, Alice	Queen Square	10 b.	Shaded flowers.
Medder, Ruth	Birkenhead	23 c.	Applied design.
Measom, Amy	St. Martin's	16	The figure in monochrome.
Melville, David	Dundee	23 a.	Mechanical drawing.
McGregor, Sarah	Queen Square	15 a. & 23 c.	A group in colour and applied design.
McGlashan, Stewart	Edinburgh	3 b.	Ornament in outline.
*McKay, William D	Edinburgh	16	The figure in monochrome.
McKinlay, Robert	Paisley	23 c.	Applied design.
*Montford, H.	Marylebone	19 d.	Model from life.
Moore, George	Manchester	3 b.	Ornament in outline.
Moro, Sarah J. C.	Manchester	14 a.	Flower painting.
Morris, William B.	Manchester	5 b.	Shading from the round.
Murdoch, G. S.	Marylebone	3 b.	Ornament in outline.
Murray, Charles O.	Edinburgh	5 b.	Shading from the round.
**Notley, Robert P.	South Kensington	10 a.	Outlines of flowers.
Orr, John F.	Glasgow	23 c.	Applied design.
*Palmer, Thomas	Carlisle	5 b.	Shading from the round.
**Parr, Joseph	Stoke	22 d.	Studies of ornament.
Paton, David	Kidderminster	4 b.	Shading from the flat.
*Payne, Alexander	York	22 d.	Studies of ornament.
Pedlingham, William	Birmingham	19 b.	The figure modelled.
*Perks, Benjamin	Kidderminster	23 c.	Applied design.
Pilkington, Francis	Manchester	16	The figure in monochrome.
Pinn, John M.	Exeter	23 d.	Applied design.
Porcasi, Achille	Stoke	5 b.	Shading from the round.
Rawlinson, William	Macclesfield	22 d.	Studies of ornament.
Rackstraw, G. T.	Sheffield	23 d.	Applied design.
Ricketts, Frank, J.	Gloucester	23 a.	Mechanical drawing.
Ricks, James	Taunton	4 b.	Shading from the flat.
**Robson, George	South Kensington	23 b.	Architectural design.
Ryder, Emily S.	Dublin	16	The figure in monochrome.
Santon, William	York	3 b.	Ornament in outline.
Sellers, James	Glasgow	8 a.	The figure in outline.
Scott, James C.	Birmingham	5 b.	Shading from the round.
Slack, Sarah	Hanley	3 b.	Ornament in outline.
**Slocombe, Frederick A.	South Kensington	14 a. and 23 c.	Flower painting and applied design.
Smith, Sophia	Cheltenham	10 b.	Shaded flowers.
*Smith, Elizabeth	Waterford	23 c.	Applied design.
Sparkes, Henry	Manchester	15 a.	A group in colour.

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\*\* Has been twice before successful at the national competition.



List of Students rewarded—*continued.*

Names of Students.	School.	Stages rewarded.	Subject.
Stalker, George F. .	Edinburgh . . .	12 a.	Ornament in monochrome.
Stanton, Emily R. .	Stroud . . .	15 a. and 23 c.	A group in colour and applied design.
Stanway, Thomas .	Stoke . . .	10 a.	Outlines of flowers.
Steane, Isaac . .	Coventry . . .	23 b.	Architectural design.
Stevenson, David W.	Edinburgh . . .	19 b.	The figure modelled.
Stewart, Alexander .	Edinburgh . . .	8b.2, 23 d., 16.	The figure from the antique and in monochrome and applied design.
Strike, Harriett .	Waterford . . .	* 10 b.	Outlines of flowers.
Taylor, Margaret P.	Edinburgh . . .	14 a.	Flower painting.
*Taylor, Abram S. .	Macclesfield . .	8 b. 2.	The figure from the antique.
Tills, Charlotte .	Queen Square . .	23 c.	Applied design.
Traice, Ruth . .	Bolton . . .	14 a.	Flower painting.
Trout, Fanny . .	Dublin . . .	22 d.	Studies of ornament.
Turner, Edwin . .	Nottingham . . .	23 a.	Mechanical drawing.
Turner, John . .	Cambridge . . .	3 b.	Ornament in outline.
Tyler, Michael A. .	Birmingham . .	23 d.	Applied design.
Van Waeyenberch, Alfred.	Newcastle-on-Tyne .	23 a.	Mechanical drawing.
Villiers, Theresa Maria	South Kensington .	15 a.	A group in colour.
Wain, Francis Samuel	Coventry . . .	23 c.	Applied design.
Walker, Francis .	Dublin . . .	5 b. and 8 b. 2.	Shading from the round and the figure.
Webber, William .	Exeter . . .	4 b.	Shading from the flat.
Whitchurch, Thomas	Nottingham . . .	15 a.	A group in colour.
Whitley, Sarah Eliz.	Leeds . . .	4 b.	Shading from the flat.
Wightman, A. . .	Westminster . .	18 b.	Ornament modelled.
Willmot, Elizabeth .	Birmingham . .	22 a.	Analysis of flowers.
Winter, John M. .	Newcastle-on-Tyne .	9 a.	Anatomical studies.
Woods, Henry . .	Warrington . . .	23 c. and 23 c.	Applied designs.
Wood, Frederick .	Bolton . . .	4 b.	Shading from the flat.
**Woodward, John G.	Coventry . . .	10 b. and 12 a.	Outlines of flowers and ornament in monochrome.
Wright, W. . .	Hanley . . .	19 b.	The figure modelled.
**Wright, Albert .	Hanley . . .	10 b.	Still life shaded.
Whitfield, Robert S.	York . . .	10 a.	Outlines of flowers.

## HONOURABLE MENTIONS, 1864.

Allnut, Edward .	Charterhouse . . .	5 b.	Shading from the round.
Beattie, Alexander C.	Edinburgh . . .	6 b. and 12 a.	The figure after Mulready and ornament in monochrome.
Benson, Mary L. .	Dublin . . .	22 d.	Studies of ornament.
Berrie, Charlotte .	Dundee . . .	10 a.	Outlines of flowers.
Blair, Isa R. . .	Edinburgh . . .	14 a., 23 c.	Flower painting and applied design.
Bodle, T. . .	South Kensington .	4 b.	Shading from the flat.
Bradbury, Alfred A.	Leeds . . .	10 b., 22 d.	Shaded flowers and elementary design.
Brown, Elizabeth .	Cirencester . . .	22 a.	Analysis of flowers.
Brown, Jemima .	Cirencester . . .	23 c.	Applied design.
Brown, Joseph .	Birmingham . . .	23 c.	Applied design.
Brown, T. B. . .	Worcester . . .	18 b.	Ornament modelled.
Campbell, Charles .	Lambeth . . .	23 c.	Applied design.
Castleton, Stanley .	Sheffield . . .	4 b.	Shading from the flat.
Chalice, Annie J. .	South Kensington .	8 b. 2.	Figure from the antique.
Clarke, C. P. . .	South Kensington .	23 a.	Architectural drawing.
Colville, George .	Waterford . . .	10 b.	Shaded flowers.
Cunningham, Mary E.	Exeter . . .	12 a.	Ornament in monochrome.
Davies, Frederick H.	Stroud . . .	23 a.	Mechanical drawing.
Davidson, Alexander	Glasgow . . .	3 b.	Ornament in outline.
Dean, Christina .	Edinburgh . . .	22 b.	Elementary design.
Dickinson, H. D. .	Newcastle-on-Tyne .	23 c.	Applied design.
Dingwall, John .	Glasgow . . .	23 c.	Applied design.
Dobson, William D. .	Edinburgh . . .	22 d.	Studies of ornament.
Eadsforth, Robert G.	Manchester . . .	22 c.	Elementary design.
Edelsten, Elizabeth M.	Warrington . . .	23 c.	Applied design.
Evans, Joseph B. .	Stoke . . .	23 c.	Applied design.

\* Has already been successful at one national competition.

\*\* Has been twice before successful at the national competition.

List of Students rewarded—*continued.*

Names of Students.	School.	Stages rewarded.	Subject.
Fletcher, Agnes D.	Stoke . . . .	4 b.	Shading from the flat.
French, William	Ipswich . . . .	10 a.	Outlines of flowers.
Gammage, Emma	Liverpool, S.D. . . .	14 a.	Flower painting.
Gibb, Robert	Edinburgh . . . .	8 b. 2.	The figure from the antique.
Gibbons, Albert	Cirencester . . . .	12 a. and 22 c.	Ornament in monochrome and elementary design.
Grayson, William	Leeds . . . .	3 b.	Ornament in outline.
Gilbert, Charles	Leeds . . . .	22 d.	Studies of ornament.
Green, John L.	Coventry . . . .	23 c.	Applied design.
Greenaway, Catherine	Finsbury . . . .	22 a.	Analysis of flowers.
Hardgrave, Charles	York . . . .	4 b.	Shading from the flat.
Hitch, Mary E.	Cambridge . . . .	22 b.	Elementary design.
Hodges, Charles M.	Bristol . . . .	5 b.	Shading from the round.
Julyan, Mary	Female School . . . .	23 c.	Applied design.
Leason, Robert	Stoke . . . .	23 d.	Applied design.
Lees, George	Kidderminster . . . .	23 c.	Applied design.
Lewis, John	Gloucester . . . .	5 b.	Shading from the round.
Lynch, James	Dublin . . . .	22 d.	Studies of ornament.
Lopez, Julia	Wolverhampton . . . .	6 b.	The figure from Mulready.
McEwan, Thomas	Glasgow . . . .	23 c.	Applied design.
Nicoll, Mary A. G.	Finsbury . . . .	22 b.	Elementary design.
Nicholson, J. R.	South Kensington . . . .	8 b. 2.	The figure from the antique.
Palme, Thomas	Carlisle . . . .	4 b.	Shading from the flat.
Parker, Edward J.	Carlisle . . . .	15 a.	A group in colour.
Paterson, George M.	Edinburgh . . . .	5 b.	Shading from the round.
Pitt, Maria	Cirencester . . . .	23 c.	Applied design.
Rennison, John	Paisley . . . .	23 d.	Applied design.
Riseley, Robert	Macclesfield . . . .	23 c.	Applied design.
Rose, James	Leeds . . . .	3 b.	Outline of ornament.
Rough, Charles	Aberdeen . . . .	23 c.	Applied design.
Schütz, Elizabeth A.	South Kensington . . . .	10 a.	Outline of flowers.
Selby, Margaret A.	Leeds . . . .	22 d.	Studies of ornament.
Sellers, James	Glasgow . . . .	23 c.	Applied design.
Sheppard, Emily	Lambeth . . . .	9 a.	Anatomical studies.
Snowdon, William	Leeds . . . .	23 a.	Mechanical drawing.
Stanton, Rose E.	Stroud . . . .	15 a.	Mechanical drawing.
Thompson, Elizabeth	Boston . . . .	14 a.	Flower painting.
Tranter, William	Cirencester . . . .	23 c.	Applied design.
Tucker, William	Taunton . . . .	15 a.	A group in colour.
Turner, Edwin	Stoke . . . .	18 b.	Ornament modelled.
Turner, George	Halifax . . . .	5 b.	Shading from the round.
Turner, John	Sheffield . . . .	23 d.	Applied design.
Tweltridge, John H.	Nottingham . . . .	22 b.	Elementary design.
Vaux, Fanny M.	Macclesfield . . . .	22 a.	Analysis of flowers.
Walker, Wilhelmina	South Kensington . . . .	19 d.	Model from life.
Walker, Anne R.	Worcester . . . .	14 a.	Flower painting.
Westbrook, Elizabeth	South Kensington . . . .	17	Painting from life.
Westlake, Philip	Lambeth . . . .	22 d.	Studies of ornament.
White, Sarah	Waterford . . . .	22 a.	Analysis of flowers.
Whitwham, H. C.	Taunton . . . .	22 b. and c.	Elementary design.
Williams, Sarah	Finsbury . . . .	22 c.	Elementary design.
Wilcox, Reuben Thos.	Coalbrookdale . . . .	23 c.	Applied design.
Willshaw, John	Newcastle-under-Lyme . . . .	16	The figure in monochrome.
Woodward, John G.	Coventry . . . .	3 b.	Shaded flowers.
Wyatt, Jane	Waterford . . . .	5 b.	Shading from the round.
Wetten, W.	Marylebone . . . .	23 c.	Applied design.



TABLE II.

TABLE showing the NUMBER of LOCAL MEDALS and NATIONAL MEDALLIONS awarded to each SCHOOL OF ART.

Name of Schools.	1857.		1858.		1859.		1860.		1861.		1862.		1863.		1864.	
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Aberdeen . . . . .	5	1	10	3	9	1	17	2	12	2	16	1	14	1	31	2
Andover . . . . .	—	—	—	—	5	—	7	—	10	—	14	—	13	—	12	—
Basingstoke . . . . .	—	—	—	—	—	—	3	—	—	—	See Andover.					
Bath . . . . .	4	1	6	1	16	—	19	1	4	—	17	—	21	—	31	—
Belfast . . . . .	4	—	8	—	—	—	—	—	—	—	—	—	—	—	—	—
Birkenhead . . . . .	4	—	7	1	4	—	5	—	9	—	14	—	25	1	37	4
Birmingham . . . . .	24	3	22	5	28	3	34	1	30	5	29	5	30	2	39	9
Spon Lane Br. } . . . . .	—	—	—	—	—	—	—	—	8	—	6	—	3	—	1	—
Bolton . . . . .	—	—	4	1	11	—	14	1	15	2	18	—	17	1	13	2
Boston . . . . .	—	—	—	—	—	—	1	—	2	—	8	—	7	—	9	—
Bridgenorth . . . . .	—	—	—	—	—	—	—	—	—	—	4	—	5	—	6	—
Bridgwater . . . . .	—	—	—	—	—	—	1	—	—	—	12	—	19	—	14	—
Brighton . . . . .	—	—	—	—	—	—	6	—	13	—	11	—	6	—	8	—
Bristol . . . . .	4	1	7	—	18	1	18	—	14	1	13	—	20	—	30	1
Bromsgrove . . . . .	—	—	—	—	—	—	—	—	—	—	6	—	9	—	7	—
Burnley . . . . .	—	—	—	—	—	—	4	—	6	—	5	—	4	—	3	—
Burslem . . . . .	13	4	16	4	16	—	—	—	—	—	—	—	—	—	—	—
Cambridge . . . . .	—	—	—	—	—	—	4	1	10	1	12	1	10	—	20	1
Carlisle . . . . .	4	—	—	—	11	—	13	1	14	—	14	2	18	—	25	1
Carmarthen and Swansea. . . . .	—	—	4	—	6	—	3	—	2	—	3	—	7	—	10	—
Carnarvon and Portmadoc. . . . .	3	—	9	1	9	—	15	—	6	—	7	1	7	—	18	—
Cheltenham . . . . .	10	1	12	1	8	1	15	—	18	—	16	—	18	—	28	1
Chester . . . . .	3	—	4	—	8	—	6	—	9	1	19	—	16	—	18	2
Cirencester . . . . .	—	—	—	—	—	—	—	—	—	—	18	1	23	1	53	3*
Clonmel . . . . .	2	—	2	—	2	—	5	—	8	—	—	—	3	—	14	2
Coalbrookdale . . . . .	—	—	9	1	12	—	7	—	1	—	4	—	8	—	31	2
Cork . . . . .	14	3	21	1	15	1	22	2	20	—	20	1	28	2	45	3*
Coventry . . . . .	18	3	13	2	14	1	22	2	16	2	24	3	30	4	—	—
Darlington . . . . .	—	—	—	—	13	—	17	3	17	1	15	1	17	—	16	—
Devonport . . . . .	—	—	—	—	—	—	1	—	8	1	12	—	8	—	21	—
Dublin— . . . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
School of Art . . . . .	14	2	26	1	20	1	28	2	25	1	17	2	19	2	34	4†
Lace School . . . . .	15	2	13	2	—	—	8	—	4	—	—	—	—	—	10	—
Dudley . . . . .	5	—	9	1	—	—	—	—	—	—	10	1	5	—	37	—
Dundee . . . . .	8	—	20	1	13	1	23	—	17	2	23	2	21	1	7	—
Durham . . . . .	8	1	3	—	7	—	5	—	11	—	10	—	10	1	—	—
Edinburgh, Male . . . . .	—	—	—	—	—	—	2	—	6	—	7	—	27	10	47	9‡
Female . . . . .	—	—	—	—	—	—	—	—	12	1	18	—	18	—	42	1‡
Exeter . . . . .	8	2	11	1	12	1	14	2	12	1	14	—	17	—	39	3
Glasgow . . . . .	25	5	20	3	19	1	23	3	22	1	23	2	22	1	28	4
Gloucester . . . . .	—	—	—	—	—	—	—	—	2	—	10	—	13	—	23	2
Greenock . . . . .	—	—	2	—	6	1	7	1	12	1	7	1	7	—	13	1
Guildford . . . . .	—	—	—	—	—	—	—	—	2	—	—	—	—	—	—	—
Halifax . . . . .	—	—	—	—	—	—	4	—	5	1	17	—	14	—	38	2
Hanley . . . . .	7	4	21	8	25	7	21	7	21	5	18	4	28	5	24	3
Hereford . . . . .	7	—	6	—	—	—	1	—	1	—	3	—	—	—	10	—
Hull . . . . .	—	—	—	—	—	—	—	—	—	—	—	—	6	—	—	—
Ipswich . . . . .	—	—	—	—	—	—	8	—	10	—	14	—	12	1	22	—
Kidderminster . . . . .	—	—	—	—	—	—	—	—	—	—	—	—	10	1	27	2
Lancaster . . . . .	—	—	2	—	6	—	5	—	8	—	8	—	11	—	13	—
Leeds . . . . .	3	—	1	—	5	—	11	—	20	—	25	1	26	1	82	4
Limerick . . . . .	7	1	10	1	10	1	8	—	11	1	8	2	10	1	8	1
Liverpool, N. Dist. . . . .	3	—	5	—	9	—	7	—	6	—	8	—	7	—	14	—
Liverpool, S. Dist. . . . .	10	1	21	—	28	2	23	1	13	3	18	2	21	2	43	1
Llanelli . . . . .	—	—	—	—	1	—	—	—	—	—	—	—	2	—	4	—
Lincoln . . . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	22	1
Macclesfield . . . . .	9	1	3	1	6	3	6	3	7	—	10	3	12	1	20	5
Manchester . . . . .	30	5	26	2	29	3	29	3	30	3	26	3	24	3	30	7

\* 4 Awards.

† 5 Awards.

‡ 12 Awards.

Number of Local Medals and National Medallions awarded to each  
School of Art—*continued.*

Name of School.	1857.		1858.		1859.		1860.		1861.		1862.		1863.		1864.	
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Metropolitan District Schools—																
Female, Queen's Square.	16	10	19	3	22	3	26	2	31	5	29	4	30	2	33	6*
St. Martin's . . .	7	1	15	1	25	2	22	1	16	—	25	1	24	2	22	1
St. Thomas', Charterhouse.	2	1	2	—	8	3	6	1	6	—	5	2	17	2	1	1
Lambeth . . .	—	—	2	—	1	1	12	—	25	1	28	1	20	—	18	4
Finsbury . . .	10	2	7	1	3	1	16	2	20	—	20	1	11	—	21	1
Marylebone . . .	—	—	—	—	—	—	—	—	—	—	—	—	10	2	21	2
Westminster . . .	—	—	—	—	—	—	—	—	—	—	—	—	6	—	10	2
District Schools in connexion with the Training School:—																
Hampstead . . .	—	—	—	—	1	—	—	—	1	—	1	—	3	1	4	—
Rotherhithe . . .	—	—	—	—	2	—	3	1	2	—	2	—	2	—	2	—
St. George's in the East.	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—
South Kensington—																
Female . . .	11	2	10	—	16	—	20	3	31	6	30	6	30	5	30	9†
Male . . .	14	5	10	2	17	5	23	5	30	8	30	9	30	7	30	5†
Spitalfields . . .	9	1	2	—	8	—	8	2	9	1	14	1	9	—	9	1
Newcastle - under-Lyme.	6	2	8	—	10	2	8	—	6	1	11	2	7	—	9	—
Newcastle-on-Tyne . . .	13	2	13	1	11	1	14	2	14	1	20	4	21	1	37	4
Norwich . . .	1	1	16	—	12	—	4	—	21	—	22	1	30	1	15	—
Nottingham . . .	9	2	17	2	23	2	12	1	17	4	26	2	19	1	11	4
Paisley . . .	15	1	6	2	6	2	10	5	12	1	7	2	9	1	21	3
Penzance . . .	10	—	7	—	5	—	3	—	11	—	8	1	10	—	15	1
Preston . . .	—	—	—	—	—	—	—	—	—	—	6	—	18	—	26	—
Petersfield . . .	10	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Plymouth . . .	2	1	3	—	4	—	—	—	—	—	—	—	—	—	9	1
Perth . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	8	—
Reading . . .	—	—	—	—	—	—	—	—	5	—	7	—	7	—	9	—
Shrewsbury . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—	5	—
Sheffield . . .	28	5	28	7	26	6	29	7	21	2	21	1	16	2	25	3†
Southampton . . .	3	—	5	1	10	1	15	—	7	1	10	—	9	—	27	1
Stirling . . .	—	—	—	—	—	—	—	—	3	—	5	—	3	—	5	—
Stoke-upon-Trent . . .	22	7	22	4	26	4	16	3	26	6	21	4	23	4	32	5
Stourbridge . . .	3	1	7	—	10	—	7	—	7	—	9	—	10	—	15	—
Stroud . . .	—	—	—	—	—	—	—	—	—	—	7	—	13	—	27	1§
Sunderland . . .	—	—	—	—	—	—	—	—	—	—	4	—	12	—	10	—
Taunton . . .	—	—	10	3	34	1	21	1	19	1	22	1	23	—	37	2
Tavistock . . .	5	—	4	—	2	—	1	—	—	—	—	—	—	—	—	—
Truro . . .	5	—	7	—	2	—	1	—	4	—	6	—	5	—	7	—
Warminster . . .	—	—	—	—	—	—	—	—	—	—	—	—	4	—	4	—
Warrington . . .	23	2	26	2	25	2	21	2	23	2	30	5	29	3	27	2
Waterford . . .	7	2	9	2	10	1	14	—	17	4	13	—	15	1	22	5
Wenlock . . .	—	—	—	—	—	—	—	—	3	—	4	1	—	—	—	—
Wolverhampton . . .	7	—	12	—	—	—	17	—	8	1	9	1	—	—	11	1§
Worcester . . .	25	3	23	1	22	1	19	1	20	1	20	2	27	1	35	—
Yarmouth (Great) . . .	—	—	5	—	13	1	11	—	16	1	14	—	14	1	14	1
York . . .	2	—	2	1	12	—	9	1	10	—	11	—	21	3	27	4
No. of Medals awarded.	536	92	651	75	758	67	861	76	969	85	1132	90	1257	83	1893	159
No. of awards . . .	—	103	—	81	—	72	—	80	—	91	—	94	—	88	—	172

\* 7 Awards.

† 15 Awards.

‡ 4 Awards.

§ 2 Awards.

|| 3 Awards.



TABLE III.

TABLE showing the DISTRIBUTION of the AWARDS among the various STAGES of INSTRUCTION at the NATIONAL COMPETITION, 1864.

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
1. Linear drawing by aid of instruments:		Brought forward . . .	62
<i>a.</i> Linear Geometry . . .		11. Painting ornament from the flat or copies:	
<i>b.</i> Mechanical and machine drawing, and details of architecture from copies.		<i>a.</i> In monochrome, either in water colour, tempera, or oil.	
<i>c.</i> Linear Perspective . . .		<i>b.</i> In colours . . .	
2. Free-hand outline drawing of rigid forms, from examples or copies:		12. Painting ornament from the cast, &c.:	
<i>a.</i> Objects . . .		<i>a.</i> In monochrome, either in water colour, oil, or tempera.	7
<i>b.</i> Ornament . . .		13. Painting (general) from flat examples or copies, flowers, still life, &c.:	
3. Free-hand outline drawing from the "round":		<i>a.</i> Flowers or natural objects, in water colour, in oil, or in tempera.	
<i>a.</i> Models and objects . . .	10	<i>b.</i> Landscapes . . .	
<i>b.</i> Ornament . . .		14. Painting (general) direct from nature:	
4. Shading from flat examples or copies:		<i>a.</i> Flowers or still life, in water colour, oil, or tempera, without backgrounds.	9
<i>a.</i> Models and objects . . .	10	<i>b.</i> Landscapes . . .	
<i>b.</i> Ornament . . .		15. Painting groups as compositions of colour:	
5. Shading from the round or solid forms:		<i>a.</i> In water colour, oil, or tempera.	8
<i>a.</i> Models and objects . . .	13	16. Painting the human figure or animals in monochrome, from casts:	
<i>b.</i> Ornament . . .		<i>a.</i> In oil, water colour, or tempera.	6
<i>c.</i> Time sketching and sketching from memory . . .		17. Painting the human figure or animals in colour:	
6. Drawing the human figure and animal forms, from copies:		<i>a.</i> From the flat, or copies . . .	
<i>a.</i> In outline . . .	2	<i>b.</i> From nature, nude or draped.	
<i>b.</i> Shaded . . .		<i>c.</i> Time sketches and compositions.	
7. Drawing flowers, foliage, and objects of natural history, from flat examples or copies:		18. Modelling ornament:	
<i>a.</i> In outline . . .		<i>a.</i> Elementary, from casts . . .	2
<i>b.</i> Shaded . . .		<i>b.</i> Advanced, from casts . . .	
8. Drawing the human figure or animal forms from the round, or nature:		<i>c.</i> From drawings . . .	
<i>a.</i> In outline from casts . . .	1	<i>d.</i> Time sketches from examples and from memory.	
<i>b1.</i> Elementary shaded . . .	4	19. Modelling the human figure, or animals:	
<i>b2.</i> Shaded . . .		<i>a.</i> Elementary, from casts of hands, feet, masks, &c.	
<i>c.</i> Studies of the human figure from nude model.		<i>b.</i> Advanced, from casts or solid examples.	7
<i>d.</i> " " draped . . .		<i>c.</i> From drawings . . .	
<i>e.</i> Time sketching and sketching from memory.		<i>d.</i> From nature, nude or draped.	2
9. Anatomical studies:		20. Modelling fruits, flowers, foliage, and objects of natural history from nature.	
<i>a.</i> Of the human figure . . .	5		
<i>b.</i> Of animal forms . . .			
<i>c.</i> Of either, modelled . . .			
10. Drawing flowers, foliage, landscape details, and objects of natural history from nature:			
<i>a.</i> In outline . . .	12		
<i>b.</i> Shaded . . .	5		
Carried forward . . .	62	Carried forward . . .	103



Distribution of the Awards among the various Stages—*continued.*

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
Brought forward . . .	103	Brought forward . . .	125
21. Time sketches in clay of the human figure or animals, from nature.		23. Applied designs, technical or miscellaneous studies:	
22. Elementary design:		a. Machine and mechanical drawing, plan drawing, mapping, and surveys done from actual measurement.	9
a. Studies treating natural objects ornamentally.	4	b. Architectural design . . .	7
b. Ornamental arrangements to fill given spaces, in monochrome.	6	c. Surface design . . .	24
c. Ornamental arrangements to fill given spaces, in colour.	4	d. Plastic design . . .	7
d. Studies of historic styles of ornament, drawn or modelled.	8	e. Moulding, casting, and chasing.	
Carried forward . . .	125	f. Lithography . . .	
		g. Wood engraving . . .	
		h. Porcelain painting . . .	
		Total . . .	172

LONDON :

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,  
Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.